

THINGS TO MAKE  
AND  
THINGS TO DO  
IN 1910

# Garden Inspirations

edited by  
Helen Hough

Excerpts from  
Arthur Mee's  
the Book of Knowledge  
and  
the Children's Encyclopedia

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James G. Collins & Associates  
Arlington, TX  
2018

**Hough, Helen, (editor).**

**Garden Inspirations: Things to Make and Things to Do in 1910.**

**James G. Collins & Associates, Arlington, Texas, 2018**

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With thoughts of John and Iris

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## Notes About This Publication

This book has been derived from selections of the very early editions of the *Book of Knowledge* and the *Children's Encyclopedia*.

In addition to various “Things to Make and Things to Do” activities, parts from “The Book of School Lessons” may be included.

The text in this book has been changed slightly from the originals.

1. Spelling, where appropriate, has been changed to American forms.
2. Any mention of the cost of materials has been deleted.
3. Comments by the current editor may be indicated by square brackets, [ ] in text. or an asterisk, \* for footnotes.
4. All text and images have been reformed from the original versions and the lay out has been adjusted to fit 8 ½ x 11 inch paper. Each image has also been manipulated for clarity.

The references at the end each activity are to online versions of the *Book of Knowledge* and the *Children's Encyclopedia* volumes where the original information can be found.





## **Garden Inspirations Things to Make and Things to Do in 1910**

### **Enjoying Flowers**

Arranging Flowers for the House

How to Make Perfume from Flowers

How to Preserve Real Flowers

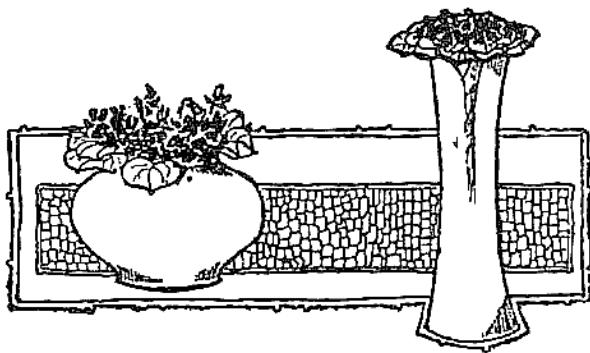
How to Prepare a Jar of Pot-Pourri



## ARRANGING FLOWERS FOR THE HOUSE

The world has paid every woman a charming compliment. It has credited all of us with the ability to make our surrounds beautiful. Have you not read in many books that the heroine possessed a magic touch? When she has been there the room seemed to show an extra daintiness, the place wore an added charm, an air of comfort and cosiness that it did not possess before. But unfortunately, the novel gave no precise direction as to how she did it.

These things are not arrived at by instinct. The good fairy who deals out the birth-gifts is not so lavish as we are led to suppose, and seldom gives to anyone so big a gift that there is nothing left to learn. She just gives a little bit – just enough to show it is there – and has to learn the rest. We shall not be able to learn here everything that our favorite heroines are supposed to know, but only a few things about one simple part of the subject – how to arrange flowers.



**This shows the right and wrong way to arrange violets and similar flowers. They should be in a low vase, and not cramped up in a high vase where they can hardly be seen.**

I wonder if you have ever thought that the size, shape and color of the vase is a most important point? For instance, daffodils, which are heavy flowers, should always stand in strong china — for preference, green glazed ware. There is something so strong and sturdy about their growth that they need a good support and plenty of water; so don't put them into frail china vases that will topple over with a breath of wind because they are top heavy.

Also remember how the daffodil grows. How many leaves go to one daffodil? Hundreds! Well, you cannot get hundreds into a vase, but you can get a good many, and you will find the flowers look far finer with a plentiful supply of leaves, because — and this point applies to every kind of blossom — they *grow like that*.

Suppose you had a lovely jarful of arum lilies, but no leaves, you would not think of putting in some

thistles, would you? And yet many people who try to arrange flowers do things that are just as absurd and wrong as this. Be careful how you mix blooms; be quite sure they go well together, or it is much better to put them in separate jars. It does not always happen that all varieties of one kind of flower look well together. Two geraniums, one a vivid scarlet and the other a magenta pink, would give a terrible effect if they were put in one vase. After all, most flowers do look best by themselves — although one often has to make use of those one has.

'It is a good rule to keep to one color and white, or only to use several shades of one color. In each case have plenty of green. Also remember that the green leaf of the plant itself always suits the blossom best, so that if you cannot get that, use some other leaf as much like it as possible in color and size.

Another important point to remember is the position of the flowers. Some flowers were made to look down upon, while others are more charming when one has to look up at them. So, when placing them, try to think which is the better position.

If you have an azalea plant in bloom don't put it on a high table, but stand it on something very low or on the floor, so that you can see down on to the lovely masses of flower, and not only get a view of the stalks and backs. Flowers like bluebells which droop their heads will look better up high, say, on the mantelpiece, because then

one can see the beauty they seem to be shyly hiding.

Don't despise wild flowers. They can be made to look lovely in the house. Select the best blossoms and keep one kind together, and have them always in big bunches. Buttercups, with a few strands of green wild oats rising above them, look This is the same bowl as above, with a jam-jar Inside it, hidden by the flowers and foliage, which holds the stems together and gives a prettier effect. beautiful in a big low jar. But they should be stood in the sun, for half their charm lies in the glossy shine on their petals, and this is best seen when the sun is on them.

Some people gather a few buttercups, put them in a tall, thin vase, and stand them in a dark corner, and then they wonder why they look so dreary. It is only because they went the wrong way to work, and did not think.

Have you noticed how very beautiful some of the seed-pods are? Use some occasionally among your blossoms. Nasturtiums, sweet peas, and roses have the right sort for decoration. They give a variety and uncommonness to quite an ordinary bunch, and in the autumn they can often be made into a decoration by themselves. Think how charming a large bunch of red roseberries can be, and honesty, you know, is a seedpod too.



**Marguerites, carelessly arranged in a wide bowl.**

Now we come to the question of bowls. Big bowls of flowers have a charm which a mere vase can never possess. Think how often our artists put a bowl of flowers in a picture! Not everyone can manage to get the blooms to stand up properly; they have an annoying trick of falling to the edge and leaving a hole in the middle. This will not happen if you put a little jam-jar in the center of the bowl first, and then fill both with water; but be sure your jar is not higher than the bowl, or it will show.



**This is the same bowl, with a jam-jar inside it, hidden by the flowers, which the stems together and gives a prettier effect.**

Remember that no woman who is really refined allows ugliness near her. These little things take such a short time to do, and really give a great deal of pleasure.

#### **References:**

*Book of Knowledge.* (1918), v. 3-4, p. 622-623; <https://archive.org/details/in.ernet.dli.2015.53236>  
*Book of Knowledge.* (1921). v. 2, p. 622-623; <https://archive.org/details/bookofknowledge02unse>  
*Children's Encyclopedia.* (1910). v. 1, p. 452-453; Hathitrust.org

## HOW TO MAKE PERFUME FROM FLOWERS

We all know that scent is made from flowers, and we have often wanted to try to produce some for ourselves. Perhaps we have shaken a few petals up in a bottle with some water, and then have been disappointed that the liquid did not possess the same fragrance as the perfume which we put on our hand-kerchiefs. Our failure was simply due to the fact that we did not set about the matter in the right way, and if we follow a process which is much after the lines on which the real scent-producers work, we shall meet with more success.

In the first place, it is necessary that we should gather the petals of roses, violets, or other blooms soon after they are open, and when they are quite dry. In order to make certain that there is no moisture on the blooms, it is a good plan to spread them out on a tray for a few minutes. While they are drying we may start the next stage in the process of the perfume making. We shall need some of the best Lucca [a type of extra virgin olive] oil for this purpose, and it is well to use that which is sold for the table, as the commoner sorts are not so pure.

Now get a sheet of wadding, and out of this cut some pieces of the material which shall be of a size to slip into a three-pound glass jam-jar. It is easy to round them off with a pair of scissors so that they fit into the jar quite easily.

The next step is to get a good-sized pie-dish, and into the bottom of this put some of the pieces of wadding, and then pour on a quantity of the oil. See that the bits of cotton-wool become thoroughly soaked with the oil, and when you have got ready about eight or a dozen pieces in this way, it is time to fetch the petals which we left on the tray. Now get your jam-jar and be sure that this is quite clean, and at the same time ask cook to let you have a small handful of salt. When you have all the things around you, you may start the next stage in the making of the scent. First of all sprinkle a thin layer of salt on the bottom of the jar, then cover this over with petals, and on the top of the petals place one of your pieces of wadding which has been soaked in oil. Then put some more salt, another layer of petals, and one more piece of wadding, and so on until the jar is quite full. It is now necessary to make sure that the jar is perfectly air-tight, and the best way to bring this about is to tie a cover of grease-proof

paper very tightly round the opening. Perhaps it will be as well to put the paper in two thicknesses, so as to be quite certain that no air can come in. At this point the jar should be removed to a warm place, if possible where it will get plenty of sunshine. Remember that the more the sun shines on the petals the more likely will you be to get the best of the fragrance from the flowers.

The jar of petals must now be left as it is for at least a fortnight. At the end of fourteen days the cover may be taken off the jar containing the flowers. The thing to do next is to press the oil from the layers of wadding, and this will be found to smell like the best scent, according to the kind of flowers which have been treated. If roses have been used, the perfume will smell of these flowers, and so on. It is rather difficult to get all the oil out of the contents of the jar, and the easiest way is to use a big spoon, putting this inside and then pressing the layers as hard as we can. If, after doing this, we tip the jar up, the oil will trickle down into a bottle or anything we may have underneath. It will be found that this scent will keep almost for any time if kept in a well-stoppered bottle. A few drops placed on a handkerchief will give a splendid fragrance that will last a good deal longer than many of the cheap scents which are purchased.

After we have learned how to make the simple scents by the use of one kind of flower, it is interesting to try to prepare some combination perfume. As a matter of fact, nearly all the shop scents are produced by blending several scents together. A very pleasant perfume may be obtained, if when treating the rose leaves we scatter a few lavender blossoms on each layer; whilst in the same way rosemary leaves and violets will give us quite a fresh scent.

**References:**

*Book of Knowledge*. (1911). v. 7, p. 1501; <https://archive.org/stream/TheBookOfKnowledge7>  
*Book of Knowledge*. (1921). v. 5; p. 1515; <https://archive.org/details/bookofknowledge05unse>  
*Book of Knowledge*. (1923). v. 5; p. 1515; <https://archive.org/stream/bookofknowledge05meea>  
*Book of Knowledge*. (1929). v. 3, p. 904; <https://archive.org/details/bookofknowledgec03thom>  
*Children's Encyclopedia*. (1910). v. 3. p. 1505; Hathitrust.org

## HOW TO PRESERVE REAL FLOWERS

In order to preserve the flowers a large and rather shallow box should be obtained. We shall not want the lid, and even the bottom must be knocked out, so that we have a kind of frame. Across the inside of the frame, nail a piece of wire netting with the mesh about the same as that used for rabbit-hutches. This is fixed in its place instead of the bottom of the box in order to give a support to the flowers, which we shall put in presently, and yet to allow the air, which will dry the blossoms, to come freely through. We next get a board which is quite flat and large enough for the frame to stand on, leaving a little space all round. The only thing that is now required is a quantity of silver sand, and this can be bought at any stores.

When we get the sand it will have a lot of dirt mixed with it however clean it may look, and this must be removed. The best way to get rid of the dirt is to put some of the sand into a large pie-dish, and then pour some water on to it. A great deal of the dirt will float upon the surface of the water, and if the liquid is poured away many of the bits will go also. But we shall have to repeat this process several times with each lot of sand until it is quite clean; the best way to judge as to whether it is ready or not is to take a little in the palm of the hand, and see whether we can find any black pieces amongst the white mineral grains. When all the sand has been washed in this way, it should be spread out on a tray and allowed to become perfectly dry. Great care must be taken that it does not get dirty again. The time has now come when the flowers may be gathered in the garden. Some kinds are much more easily preserved than others, and it will be found that roses, asters, chrysanthemums are especially good. In a general way white flowers are not so successful, as the petals are apt to turn rather a dirty yellow in color. Pinks and crimsons are

perhaps the best colors of all, though one cannot well discover those which will answer the purpose without trying them. The flowers must be quite dry and free from rain or dew, and as perfect as possible.

We place the frame on its stand of wood with the wire netting downwards. First of all we put a thin layer of the clean sand inside, and after this place the flowers on the wire netting, spreading the petals with our fingers. It is now time to cover in the flowers with a layer of sand, and this should be put on very evenly. In the case of some flowers it is a good plan to turn the heads upwards before covering in with sand. Supposing the flower is bell-shaped, such as a tulip, the inside must be filled with the sand. When the flowers are quite covered in, if the box should be deep enough, one more lot of blooms may be arranged. As a rule, it is not a good plan to have more than two layers of flowers in each box.

The frame containing the drying flowers may now be removed, and it should be placed in a warm, dry place. Of course, the bottom part must be taken with it, or all the sand will fall out. A good position for the frame is on a shelf in a sunny greenhouse, where the drying process can go on quickly; or, failing this, somewhere in the kitchen. After about ten days we may take a peep at our flowers by just pushing away a little of the sand; if the blossoms feel crisp and dry the time has come to take them out. Supposing, however, that they are still moist, they must be left in the sand a little longer. When the specimens are quite finished they may be taken out from the frame, care being exercised in handling them, as at this stage the petals are very brittle. It will be found that the blooms are nicely preserved, and in such a condition that they will last without any water being put into the vase or bowl which contains them.

### References:

*Book of Knowledge*. (1911). v. 15. p. 3511; <https://archive.org/details/TheBookOfKnowledge15>

*Book of Knowledge*. (1918). v. 13-14, p. 3551; <https://archive.org/stream/in.ernet.dli.2015.53231>

*Book of Knowledge*. (1918). v. 13-14, p. 3551; <https://archive.org/stream/in.ernet.dli.2015.272708>

*Children's Encyclopedia*. (1910). v. 6, p. 3511; <https://archive.org/stream/in.ernet.dli.2015.108585>

*Children's Encyclopedia*. (1910). v. 6, p. 3511; Hathitrust.org



## HOW TO PREPARE A JAR OF POT-POURRI

Pot-pourri - pronounced Po-pooree - - - is French for a medley or mixture, and by pot-pourri we generally mean a mixture of herbs, flowers, and spices, all dried and made to give off a delightful perfume. People make it from plants in their gardens, and keep it in old china pots or vases; the longer it keeps the better it smells. When they want to make the room smell sweet they take off the lid, and all the perfume comes out, giving a faint odour of freshness and country air.



A silk bag of pot-pourri

We are going to see how to make a jar of this delicious pot-pourri. You will not be able to do it all at once. Some of the ingredients will be ready to put in the jar before you are able to get the others.

The first thing to do is to gather, just before they fall, about three dozen full-blown roses. Pick all the petals off, and spread them, separated, on sheets of newspaper laid on the grass. Let them dry in the sun till they are quite crisp and brown. Turn them day by day, and do not forget to take them indoors at night. Shake them about well and let them remain exposed to the sun till no moisture remains - they may take a week to dry thoroughly.

Now for some of the other ingredients, which you must get by taking advantage of summer excursions and visits to friends' gardens.

You will need a good bunch of lavender which must also be well dried. A good way to do this is to tie it up in a bundle, poke the heads in a paper bag, and hang it up by the stalks on a wall in the sun. You will need a good bunch of lavender, which must also be well dried. A good way to do

this is to tie it up in a bundle, poke the heads in a paper bag, and hang it up by the stalks on a wall in the sun. Then if any of the flowers drop - as they will - they will be safe in the bag. When the lavender is quite dry, strip the flowers and some of the little leaves from the stalks, and put them with the already dried rose petals. You must have a large sprig of thyme, about twenty large sage leaves, and some rosemary. Each of these should be carefully dried and the leaves separated from the stalks. Rosemary has such a delicate perfume that a good handful of leaves will not be too much. Then you must find about fifty geranium leaves - good big ones - cut off without any stalks and divided into small pieces. Some kinds are more strongly scented than others. You must smell them to find out, gently pressing them between the thumb and forefinger. Choose the best and dry those. Beside the ordinary kind, there is the lemon-scented geranium. This is an important addition, and if you can get anyone to let you pluck a dozen or two leaves, you will have secured a prize.



A pot-pourri pot made from an old ginger-jar

Any sweet-smelling herb or plant can now be added to the pot-pourri in small quantities, provided that it is carefully dried. This drying is really the great secret, for if ever such a little moisture is left, mildew will come and the pot-pourri will not keep – nor will it smell nice.

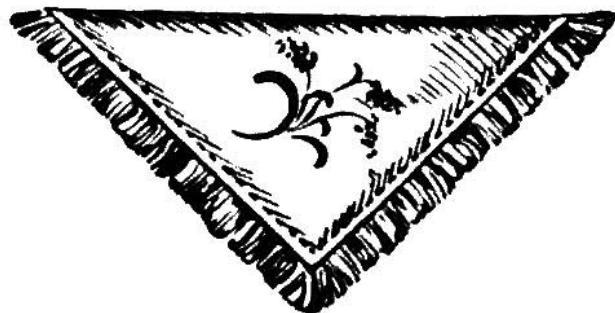
We must visit the shop next and spend a little money. Get a couple of ounces of orris root and of Tonquin beans\*. Put them in a piece of muslin folded over two or three times, and well crush the beans and orris root with a hammer. Mix these well together with all the other dried things, and, last of all, put in three tea-spoonfuls of allspice, which you can get from the kitchen.

Shake everything together and crush it up as much as possible with your hands. Let it remain in the jar, and A silk bag of pot-pourri occasionally give it a gentle stir. It is quite possible to add to the pot-pourri from time to time. Any delicate flower which retains its smell after drying can be put in the jar. Violets, unfortunately, lose all their scent, but there are many flowers which do not. You must experiment with a few to find out which to use.

Besides the jar, there are other ways of preserving and making use of pot-pourri. Put into little muslin or silk sachets and laid between linen it is delightful. Each hat-box and chest of drawers might well contain a bagful. The bag itself is a small thing made out of any odd scrap of brocade or silk, finished with a bow or the initials of the owner.

#### References:

*Book of Knowledge.* (1911). v. 8, p. 1722; <https://archive.org/stream/TheBookOfKnowledge8>  
*Children's Encyclopedia.* (1910). v.3, Page 1722. Hathitrust.org



#### A book-muslin sachet\*\*

The muslin sachet shown in the picture on this page is made of a seven-inch square of book-muslin, embroidered with a spray of forget-me-nots, folded over corner to corner, and a fringe one inch wide, made by fraying the edges. The silk bag is made from an odd scrap of silk measuring about six inches by eight inches, tied with a ribbon loop for hanging. A bag or sachet of pot-pourri is sometimes very welcome as a present.

\* *Orris root has a violet-like scent when dried and powdered -- it can be obtained as an essential oil. The tonka or tonquin bean is currently illegal in the U.S. – Consider using a drop or so of vanilla and/or almond oil.*

\*\* *A plain triangular sachet can be made with a simple cotton handkerchief.*



## **Garden Inspirations Things to Make and Things to Do in 1910**

### **Making Gardens**

How to Make Paper Flowers

Making Leaf Pictures on Wood

Drawing and Painting a Spray of Leaves

Drawing and Painting a Daisy



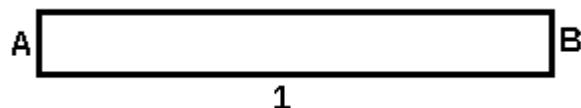
## HOW TO MAKE PAPER FLOWERS

Paper flowers are easily made at very little cost, and if they are well modeled, and the colored paper of which they are made is carefully chosen, it is difficult to distinguish them from the flowers they represent.

Artificial flowers are very useful for table decoration; they can be used with excellent effect as sprays for lamp-shades, and, of course, they are always in great demand at bazaars.

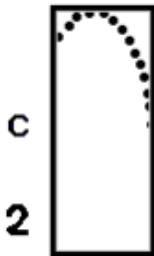
### Roses

Let us first consider roses, for which we need only some colored paper and a little wire. Any stationer will supply us with colored crepe paper and we can buy a reel of fine wire from a florist's.



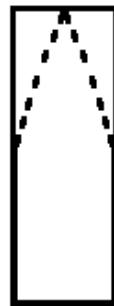
Take a strip of colored crepe paper — red or pink or yellow — about 30 inches long and 3 inches wide. Fold it in half, as from A to B in picture 1, again fold in half in the same direction, then fold it in three equal parts, and once again into two equal parts. If we count, we shall find that the paper is now twenty-four thicknesses.

Take a pencil and mark as shown by dotted line in picture 2, taking care that the folded side, and not the outside edges, is in the position of C. Cut round this line with scissors and open out the paper, which will now show twelve petals. Now with one of the blades of the scissors we must *curl the edges of each petal*. To do this, hold the paper in the left hand, and with the scissors between the thumb and first finger of the right hand gently pass the blade under the



petal first curling the right side and then the left, but always in making the rose curling in the same direction. Now gather the first four petals closely together and gradually gather the others round and round these.

Next we must make the *calyx* of the rose — that is, the little green leaves forming a cup at the base of the flower-head. Take a piece of green crepe paper, 3 inches by 2 inches, fold it in half and then in the same direction into three equal parts. Cut as shown by dotted line in picture 3. This makes six points when opened out; cut off one, as we require only five; wrap the calyx round the outside rose-leaves and fasten with a small piece of wire. All that remains to be made now is the flower-stalk. Take a strip of green crepe paper, 7 or 8 inches long and  $\frac{1}{2}$  inch wide, and a piece of wire  $4 \frac{1}{2}$  inches in length. Cover the wire with the green, holding the paper in a slanting direction in the left hand and gradually turning the wire with the right hand until covered. Double up one end of the stalk for about  $\frac{1}{8}$  inch, and fasten the other end to the flower-head, and our flower is quite complete. Leaves for the rose can be bought at the shops quite cheaply.



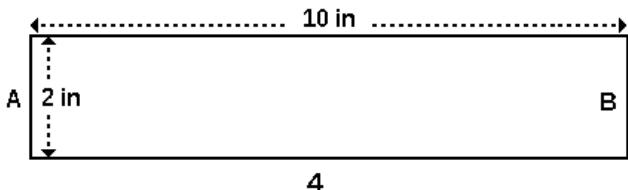
### Chrysanthemums

To make a chrysanthemum we must take a piece of yellow tissue-paper 40 inches long and 5 inches wide; fold it in half lengthways — that is to make a double strip 40 inches long and  $2 \frac{1}{2}$  and a half inches wide; then with a pair of scissors cut a fringe about  $1 \frac{1}{4}$  inch deep right along the

strip, beginning from the folded side, not the outside edges.

Now hold the paper in the left hand, and with the right hand take the end of the paper and wind round and round as explained above. Prepare the stalk as is shown in making the paper rose, and fasten it very firmly round the base of the flower.

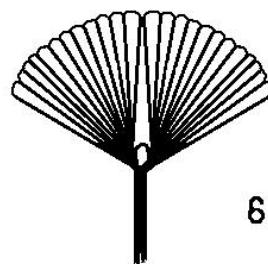
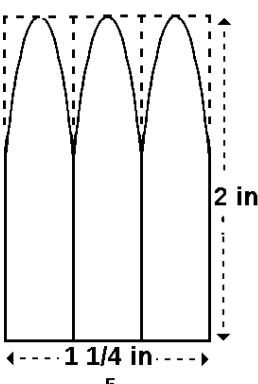
## Yellow Marguerites



Marguerites are not quite so easy to make. Take a strip of yellow tissue-paper, 10 inches long and 2 inches wide; fold in half, as from A to B in picture 4; fold again in the same direction, and still again, making the paper eight thicknesses.

Now take a pencil and draw three petals as shown in picture 5. Cut with scissors and open out paper, which will now show twenty-four petals.

We have now to make the center of the marguerite, for which we must get some yellow crewel wool, a few shades deeper in color than the paper; about three yards will be sufficient. Wind this round three fingers of the left hand, and fasten a small piece of wire round the center of



the loops, leaving a small end as shown in picture 6. Bring the ends of the wool together and then cut the edges.

6 Next take a piece of green paper, 3 inches long and 1 inch wide, to

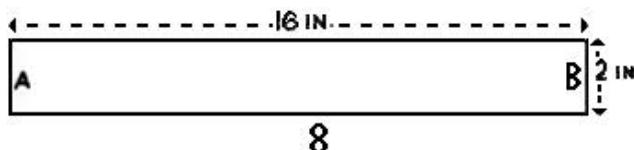
make the calyx of the flower. Fold this in half; again fold in half, and cut out three peaks, as shown in picture 7.

Now take the long strip of yellow paper, double it, and gather the petals round the wool center; wrap the green calyx outside this, and fasten with the end of the wire stalk, which should previously have been covered with green crepe paper, as explained in making the paper rose. Arrange the petals carefully with the fingers, and the flower is finished.

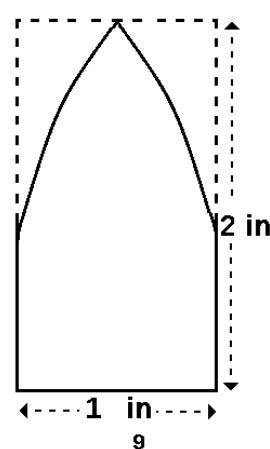


This flower needs a little practice to make, but the result will amply repay the worker.

## DOUBLE YELLOW DAFFODILS



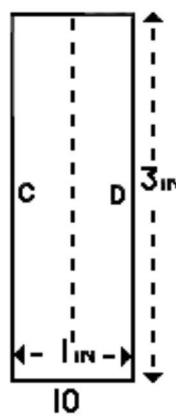
We are now going to make a double daffodil. Cut a strip of yellow tissue-paper, 16 inches long and 2 inches wide, and fold in half, as from A to B in picture 8; fold again three times in the same way, making the strip sixteen thicknesses. Take a pencil and mark the outline of petal as in picture 9. Cut with scissors, open out the paper, and curl the edges of



each petal slightly by holding one of the blades of the scissors between the thumb and first finger of the right hand, and gently passing underneath the paper petal.

Now take a strip of paler colored yellow paper, 6 inches long and  $2 \frac{1}{2}$  inches deep, and fold into eight pieces — that is, by folding in half three times; mark and cut outline of petal as shown in picture 9.

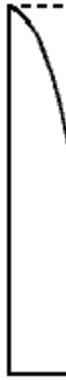
Gather the first four petals of the 16 inch and arrange the ether them; then take the paler colored piece and gather round this, and fasten all securely together with the end of the green covered wire stalk. Have you ever noticed that



in the daffodil there is always a little brown, dried-up-looking leaf growing near the flower-head? We have now to make this little leaf from a small piece of light brown tissue-paper, 1 inch across and 3 inches deep. Fold it in half, as from C to D in picture 10, and cut as marked in picture 11, beginning to cut from the outside edges. Open out the leaf and fasten with some green covered wire to the stalk a little way below the flower-head.

All that we now require is just a few green leaves to arrange with our daffodils. These are easily made from a strip of green crepe paper 7 inches long and 1 inch wide, folded and cut in exactly the same way as we have just done for the brown strip together, leaf that is shown in picture 11.

If we have followed these instructions intelligently, we shall have no difficulty in copying any other flower that pleases our fancy.



11

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*Book of Knowledge*. (n.d.). v. 5, p. 5813-5814; <https://archive.org/stream/in.ernet.dli.2015.272704>  
*Book of Knowledge*. (1919). v. 15-16, 4198-4199; <https://archive.org/stream/in.ernet.dli.2015.272709>  
*Book of Knowledge*. (1919). v. 15-16, 4198-4199; <https://archive.org/details/in.ernet.dli.2015.53232>  
*Book of Knowledge*. (1931). v. 12, p. 4500-4501; <https://archive.org/details/bookofknowle193112thom>  
*Children's Encyclopedia*. (1910). v. 7, p. 4140-4141; Hathitrust.org



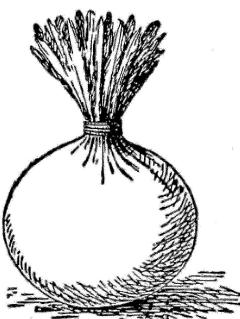
## MAKING LEAF PICTURES ON WOOD

Those who have never tried to make leaf pictures will be surprised to find what pretty effects can be got with a very little labor and practically no expense. Some people make a hobby of collecting impressions of foliage and mounting them in albums, just as they collect postage stamps; others use the pictures to decorate these albums. But the most charming way to use these leaf pictures is to decorate white wood furniture – brackets, little bookcases, and such household things – with an impression which is stamped on the wood straight away in color.

The things we need for these pictures are quite simple. The leaves themselves can be found everywhere, but chiefly, of course, in the spring and summer. If you have a garden you will find plenty there. If not, get a box with a lid to it, sprinkle the inside of the box with water to make it damp, and take it with you the first time you go out for a walk. Perhaps you will come to a lilac bush and find a few perfect flat leaves. Pluck these and put them in the box. An elm or an oak tree, or more probably a plane tree, with its handsome leaves, will yield a few perfect leaves. These you also put in the box, keeping the leaves moist by shutting the lid on them. Blackberry bushes, currant and gooseberry bushes have leaves which give splendid pictures if you choose those which lie flat without folding on themselves.

First we shall need some sheets of letter paper – either 8.5" x 11" (US) to A4, blue or white, some very fine muslin, and a large handful of cotton-wool.

Double the muslin in two, to about the size of a dessert plate; take enough of the cotton-wool to make a tightly squeezed mass the size of a cricket or baseball, and tie this mass in the muslin, so that the edges of the muslin form a handle.



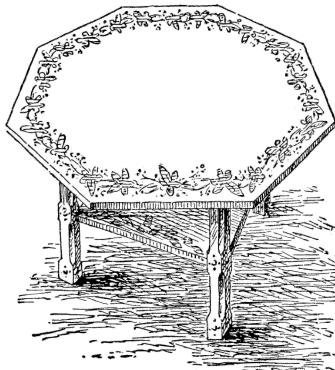
The pad

We also want tubes of oil-colors. The cheaper colors do just as well as the dearer ones, and cost a little a tube. To start, get a tube of burnt sienna oil-color – an orange brown, which lends itself to the process – and next a few sheets of heavy

drawing paper. Cut them up in pieces about the size to take the leaves you are going to print from. Fold the pieces in halves, so that when the leaves are ready they can be placed between the folded sheets.

Having got the leaves in the box, the ball of cotton-wool in muslin, the letter paper, A wooden table decorated with leaf pictures the tube of color, and the folded sheets of cartridge paper, begin by squeezing out a little of the color on to the middle of the letter sheet. Dab it with the ball till the color is evenly and thinly spread upon the paper, and has stained evenly the lower side of the ball. Do not use too much paint – only just enough to give a stain. Take out and thoroughly dry one of the leaves, which will lie quite flat upon the table. Then put this leaf upon another sheet of paper, strike it quite hard with the ball till every part of the leaf receives an equal quantity of color. You can hold the leaf by its stalk while you do this Take up fresh color on your pad from the letter paper as it is wanted.

When you think the leaf is evenly covered with color, place it carefully between a folded piece of the heavy drawing paper. Lower the upper part down upon the leaf and hold it firmly with the left hand. Wrap the forefinger of the right hand in the fold of an old handkerchief, and nib the paper which holds the leaf. You may rub hard, but rub evenly, and when you think you have rubbed all over the leaf – its edges and veins, and as close to the large veins as you can get – lift the paper and take out the leaf. You will now have a picture of the leaf drawn by itself upon the heavy drawing paper. If, before you put the leaf in between the folds, you dab the lower side of the leaf as well as the upper, you will have two pictures – one of the



strongly – veined back of the leaf, and the other of the smoother and, possibly, hairy side of the leaf. Try to get a good impression of one side of a leaf before attempting the more difficult task of the two sides with one rubbing.

Do not be discouraged if your first attempt is not good. One has to learn how much color to spread upon the paper, how much color to let the dabber take up, when the leaf is sufficiently and evenly coated, and, last of all, how much and how hard to rub. Learn to lay the painted One has also to leaf on the paper so that it does not smudge. Some leaves, again, take a great deal of color to give a good impression; others will coat quite readily.

In doing the backs of leaves where the veins stand out quite distinctly, it requires some hard hitting with the pad to get the color on the veins which lie between the thick veins. Hit hard and do not mind the leaf. Then, when this leaf is between the folded paper, rub hard to get the impression off.

When you have succeeded in getting a good impression, you may think of getting some variety in the color. One charm of this pastime is that you use any oil-color you like, mix any color you like, and when you get good at the work you may use more than one color on the leaf, and so get some of the beauty of the autumn tints of leaves.

Each color will require its own pad and foolscap, however. If the color leaves the tube thick and unworkable, mix a little sweet oil with it to thin it. By getting the proper colors you get greens, reds, oranges, blues, or combinations of these colors. Get tubes of indigo, Prussian blue, gamboge, and ochre to make all sorts of greens. India yellow, light red, and some lakes give very beautiful tints. Before putting them upon the letter paper, mix the tints upon the back of a plate with a thin knife, a palette knife is the proper tool, and then spread it upon the letter paper. Try simple colors first.

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*Book of Knowledge*. (1911). v. 22, p. 5101-5102; <https://archive.org/details/TheBookOfKnowledge22>

*Book of Knowledge*. (1912). v. 16, p. 5101-5102; <https://archive.org/details/1912bookofknowledge16meea>

*Book of Knowledge*. (1919). v. 19-20; p. 5123-5124; <https://archive.org/details/in.ernet.dli.2015.53235>

*Book of Knowledge*. (1919). v. 19-20; p. 5123-5124; <https://archive.org/stream/in.ernet.dli.2015.272703>

*Book of Knowledge*. (1921). v. 16, p. 5123-5124; <https://archive.org/details/bookofknowledge16unse>

*Book of Knowledge*. (1923). v. 16, p. 5123-5124; <https://archive.org/details/bookofknowledgenc16meea>

*Children's Encyclopedia*. (1910). v.2, P. 1191-1192; Hathitrust.org

Gather leaves that are full grown, not the tender ones which will smash when hit with the pad or rubbed hard. Then the leaves must lie flat. Some bulge between the veins, and when pressed fold upon themselves. Others have very wavy edges, and these lap over each other. A hawthorn leaf makes a good example to start with. Currant and gooseberry leaves are excellent. Plane-tree leaves, while large, are beautifully shaped. A maple leaf is quite exquisitely lobed and does splendidly. Geranium leaves are often good, and their downy upper surface will teach you how to print hairy leaves.

To decorate the leaves of a book do not start in a haphazard way. Think first which are the best kinds of leaves to use, and the best places to put them in.

When the leaves are placed carefully down on the page to avoid smudging, put the upper paper down just as carefully, and rub firmly, but not so hard as with the heavy drawing paper. The oil-color will come off much more readily, so it must be put on more thinly. When all the leaves are done, draw in with your brush the stalks and stems to connect them together.

These leaf pictures are often used to decorate furniture. The white-wood tables, brackets, and stools that are sold for the purpose are usually planed and quite smooth. Rub them over with a fine sandpaper to roughen the surface, and brush it clear of wood-dust. Sketch the design out on a piece of paper, and test your leaves upon an odd piece of wood to learn the amount of color required upon the leaf. Then carefully dab your leaf, and place it so that you get a clear impression. Put on the upper paper and rub. You may press heavily, as the wood will take the color without spreading. When done, the whole must be varnished to protect the table and drawings.

## DRAWING & PAINTING A SPRAY OF LEAVES

This time we are going to draw and paint a spray of leaves. First, we must find a spray. Any kind of leaves will do, but it is better to begin with the sort that are called evergreens – laurel, ivy, box, or even yew. This is because all leaves and flowers change very quickly, especially after they are picked; and, unless you are clever, they will alter almost before you have time to begin, and this is very confusing when you are trying to copy them carefully.

You remember when we drew the twigs how the stalk was thicker where each little bud grew? Now you will notice that wherever the leaf springs from the stem there is a little swelling; sometimes it is much bigger than at other times.

The stalk of the leaf is not the same thickness all the way down, either. Some kinds of laurel leaves are rounded at the tips and where they join the stalks, and some are pointed. Whichever kind of leaf we have chosen, we must look at all these things and notice the different shapes, because today we want to try to draw from memory a single leaf with its stalk before we copy the spray.

When we think we can remember it quite well, we should hide it away somewhere, and then get out our drawing things. Let us number them.

1. The drawing board and pins.
2. The black and the white chalk and brown and white paper.
3. The jar of clean water, the sponge, the paint-box and brushes, and two B pencils – one with a chisel and one with a sharp point.

Now draw the leaf from memory, with its stalk, on brown paper in black chalk, or, if you like, on white paper. Draw several if the first is not a good one; then get your leaves, and see if you have remembered well what one of them was like. See if you have drawn it large enough or too large; if the tip is the right shape; if it joins the stalk properly. Then copy carefully a leaf by itself. You cannot put in the veins nicely with the black chalk, so do not try. It is better to do this with the pencil afterwards, or even to leave them out altogether till you have had more practice. They

are so fine and delicate that they must not be made to look as if they were coarse and hard. The veins are just little hollow pipes which carry the sap to feed the leaf, so they want very careful drawing.



This is how the laurel spray should look when it is drawn from memory in black chalk on brown paper.



If we have chosen ivy leaves to draw instead of laurel leaves, this picture will do to compare our drawing with.

Now we will try the spray. Put it on the paper first, and see about how much space it takes up. Put a dot where the tip of each leaf comes on the paper, and where the small stalks and the big stalks begin and end. If you have not drawn stalks and leaves before, this way will help you, but do not always use the dots; you will not learn to draw so quickly if you do. Put the spray on the left-

hand side, and begin with the big stem. Notice if it curves or bends, then draw the leaf-stalks and then the leaves themselves. We shall find it better not to draw the leaves with a single line round them at first, but to rub the chalk sideways on the paper, getting the direction the leaf takes carefully, and drawing it big.



**Now we have to make a copy of our laurel leaves, painting them straight away on white paper.**

The pictures on the last page show laurel and ivy, but any leaves must be drawn in the same way, beginning first with the long stems. We can practise drawing the spray with a brushful of color in green paint to match the shade of the leaves, or in brown or black paint like the picture above. Moisten the paper with the damp sponge first. If the paper glistens when you hold it level with the eye, it is too wet.

A good, bright green is made by mixing Prussian blue, gamboge, and burnt sienna. A good dark green is made by mixing together indigo and burnt sienna, or Prussian blue and Vandyke brown. We shall find that there are a great many ways of mixing greens when we know our paints.

If we are not tired of our spray by this time, we can try to draw it in pencil on white paper. We



**Here is a picture of a spray of ivy leaves painted on white paper. Remember to start with the stalk.**

must draw the long stem first, just in the same way as we began with the black chalk, but now the leaves must be drawn in *outline*. This is much more difficult. Use the chisel – pointed pencil first, draw lightly on the paper, and do not put your fingers close to the point but well down the pencil. Use the sharp point to draw all the fine parts – the veins and the thin stalks. Do not try to draw all the little veins, but only the big ones. Remember to make the stalks and the big veins double.

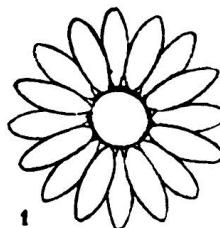


**This is a spray of leaves drawn in “outline” in lead pencil on white paper. Use the chisel-pointed pencil, and make the stalks and the biggest of the veins with double lines.**

#### **References:**

*Book of Knowledge*. (1923). v. 5, p. 1472-1473; <https://archive.org/details/bookofknowledge05meea>  
*Book of Knowledge*. (1912). v. 6, p. 1453-1454; <https://archive.org/details/TheBookOfKnowledge6>  
*Children's Encyclopedia*. (1910). v. 1, p. 652-653; Hathitrust.org

## DRAWING AND PAINTING A DAISY



**Pictures 2 and 3 show the daisy drawn from nature; 1 gives the "conventional" drawing.**

Now that we know something about color and a little about pencil outline from plants, and about designing or

making patterns, we will try and use all these together. We must remember that it is best to take simple things to copy, and to use only a few colors till we have grown clever with brush and pencil. It is better not to copy anybody else's drawings till we are big enough to go to places where only the best pictures and the best sculpture and ornament are to be seen; these things are so valuable that they are kept in museums and art galleries, and people who copy them learn a great deal that helps them.

The great artists who did this wonderful work were once little children who found straight lines and curves very difficult, and sometimes so tiresome that they felt inclined to give up. But they would not let themselves be beaten; they drew the things they saw all around them every day, taking the easy ones first, till they made pictures at which thousands of people still love to look, as they hang on the walls of our picture-galleries.

Let us get a flower with its leaves and buds, and our paints, and white and brown paper. We will try to copy the flowers first, using white paint for the flower and black for the leaves and stalks, painting it in as many different positions as possible. If we like, we can do it all in black paint on white paper, just to get an idea of the flower.

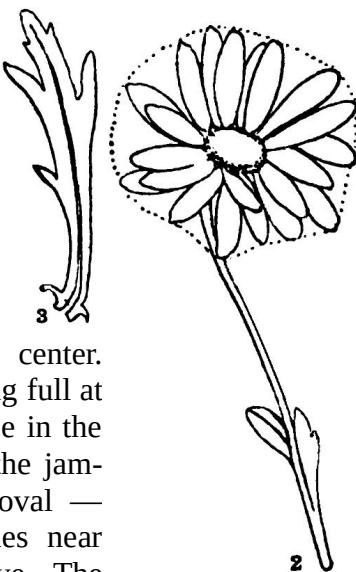
Flowers and leaves change so quickly that we have to work partly from memory even while we are looking at the flower. We can work more quickly with the brush than with the pencil; that is why it is best to get to know the flower in brushwork first. For the pencil drawing, we must sketch in the general outline first, and not alter this at all till we come to finishing the drawing with a clear outline. If the flower changes so

much that we cannot finish the first sketch, we must begin another.

Suppose we have managed the general outline — as it is shown in the dotted line in the illustration—

sketching it in with the chisel-pointed pencil; we can then put in the yellow center. Unless we are looking full at the flower, the circle in the centre will alter as the jam-jar did; it will be oval — narrower as it comes near the level of the eye. The general outline has been drawn round the points of the white rays, which are also set in a circle, and this will narrow or widen as the centre one did, according to its nearness to or distance from the eye-level.

We will put in the principal white rays first, and then the others. Some arc behind each other; some look shorter than others. We must look at each one carefully first before we draw it.



**2**



As soon as we have made a nice drawing, we can rub out the working lines, and put in the lines we want to colors—yellow, keep with a sharp-pointed pencil to leaving the flower of white, give a good, clear outline. The lines for the stalk, the leaves, and the center should be stronger than those for the white rays., but none of them should be heavy. Now let us put all our drawings and the flowers away, and do some others from memory; then we can see how much we have remembered. Afterwards we will make what are called "conventional drawings" of the flower and leaves and buds. We get our idea from Nature, but we make rather stiff drawings with both sides alike, for we want this sort of drawing.

In the ivy leaf we cornered shape. The proper name for pentagon, which means five corners. The daisy has a circle for its conventional shape. It looks nice in the middle of a square: but the corners must be filled up with leaves or buds, so that if the square outline were taken away we could still see that the pattern was meant for a square. Let us draw a little square tile, with each of its sides three inches long, and put a circle for the daisy of one inch and a half radius in the middle. We find the middle of a square by drawing lines from corner to corner. Then we can put in the daisy and leaves in the spaces, and paint the tile in three orange, and green, leaving the flower of white.

As the flower is to be left white, the background must be painted. This is the most difficulty part of the painting, and must always be done first; great care must always be do taken to keep the wash of



the color quite flat and to keep the edges of the pattern clean. We must remember that perfection only comes with practice, and that, though it is difficult, it can be done very nicely even by quite little children. We must keep trying, and take every chance we can of going to places where we can see other people's work, and if other little girls and boys are doing this drawing too, it will help us both to see each other's work, for we learn much by the mistakes of others.

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*Book of Knowledge*. (1912). v. 12, p. 2894-2895; <https://archive.org/details/TheBookOfKnowledge12>  
*Book of Knowledge*. (1919). v. 11-12, p. 2926-2927; <https://archive.org/details/in.ernet.dli.2015.272705>  
*Book of Knowledge*. (1919). v. 11-12, p. 2926-2927; <http://dspace.wbpublibnet.gov.in:8080/jspui/handle/10689/18129>  
*Children's Encyclopedia*. (1910). v. 2, p. 1294-1295. Hathitrust.org



## **Garden Inspirations Things to Make and Things to Do in 1910**

### **Flower Patterns**

How to Make Patterns and Paint Them

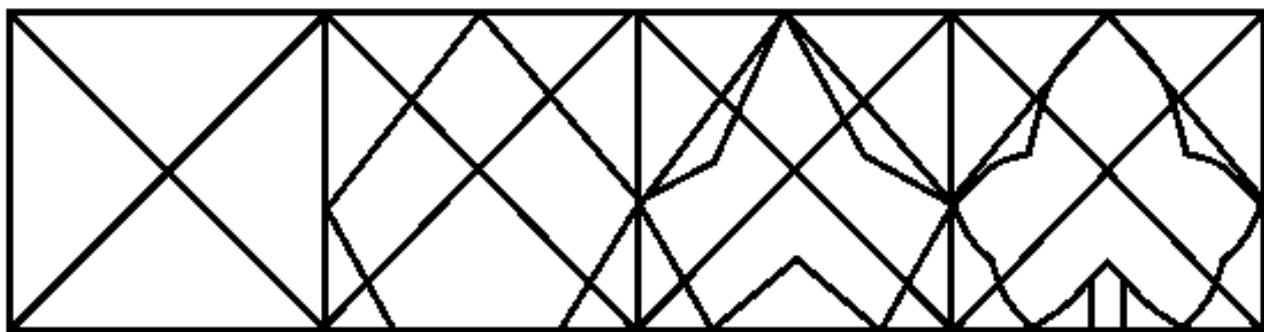
Making Simple Patterns with Flowers

An Easily-Made Stencil Plate

Painting with Stencils



## HOW TO MAKE PATTERNS AND PAINT THEM



Now we know how to use our pencils and how to draw straight lines, we can learn how to make patterns and paint them, and we shall be able to use the flowers and leaves we have learned to draw as well.

When people see a nice, clean, smooth piece of sand by the seashore, they like to make drawings on it with their sticks; children love to put borders of shells and stones from the beach round the castles they dig and build.

Long, long ago, other little children played with the sand, and other fathers and big brothers liked to carve patterns on their weapons and shields. When we go to museums we see the wonderful patterns the savages make just out of little lines and dots on the spears and knives they use in war, and we can see the gorgeous paintings the Egyptians made to decorate tombs and the cups and vases painted so beautifully by the Greeks.

We, too, can make patterns for ourselves out of just little lines, or with lines and dots. Let us take our rulers and rule straight lines, one along the top edge and one along the bottom edge of the ruler, marking the inches with little dots along the top line only. Now we will put the ruler away and

make little lines from the dots on the top line downwards, till they meet the bottom line, and we shall have spaces in which to put our pattern.

Four different ways of arranging leaves to make borders. There are several ways of arranging the lines to make a pattern shown in the pictures on this page; but we can think of many others for ourselves, and then make some more, using dots as well as lines.

A row of little ivy leaves will make a very pretty pattern, but the ivy leaves must all be exactly alike, drawn in a much stiffer way than when we are drawing straight from the leaf; and, as making small drawings hurts the eyes, and is not the best way to learn, we will first rule our two lines wider apart to make the divisions two inches wide instead of only one inch. If we rule our lower line two inches below the top line, our spaces will be square – each side two inches long. We will draw lines from each corner to find the center of each square, and then draw a shape like the second drawing on the last page in each square first, with the chisel-pointed pencil, held in the way we have already learned. Afterwards we can look at the ivy leaf again, and draw the shape more carefully, making each one exactly like the other, and



leaving out the veins altogether. We can use other leaves if we like – the laurel or lilac or chestnut, or any simple leaf, and then, when we have one nicely drawn, and clean enough, we can color it. Patterns made with lines and dots look best colored with two colors – red and dark green, or black and yellow. Patterns made with leaves or flowers should be painted in two or three colors – the background behind the design all the same color, and the pattern in the other two. It is a good plan to look at the coloring of some plant first, and then try to match the colors for your drawing – such as the blue and green of the hyacinth flower and its leaves. When three colors are chosen, two of them can be bright colors, and the other should be a soft color, such as grey or brown. Soon we shall learn more about colors, and which of the colors look best together.

After we have tried the borders, we can draw squares, as we learned to do before, and put patterns in these, choosing very easy shapes at first, and making them start from the center and go outwards to the corners or sides, or from the outer corners and the middle of the sides towards the center. We must be careful not to crowd the space, and always to think of the *square*, so that our pattern is only suitable for the square shape, and not for any other.

There is another way we can try with our patterns made of little lines and dots. We can get one of those unglazed pots which are sold at dairies for holding cream. We can buy a small buff or terracotta colored one for a penny. If we get some

thick black paint and draw patterns on this with our brush, we can make quite a pretty vase.



The lines must be painted very carefully first all round. The best way to do this, when we begin, is to get a strip of paper, put it against the side of the pot, mark the top and bottom with a dot, and then make the width we want our pattern to be.

By moving this paper strip round the vase, we can make marks all round where the lines are to come, and then we can join them afterwards. We can wash off mistakes and try again, and we can try a great many different patterns.

The pattern shown in the picture on this page represents flowers and stalks. It is quite simple to do, and after a little practice the vase should be a great success.

Paint the dots and the circles black, and the lines representing stalks either black or dark green.



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*Book of Knowledge*. (1912). v. 9, p. 2174-2174; <https://archive.org/details/TheBookOfKnowledge9>  
*Book of Knowledge*. (1919). v. 9-10, p. 2232-2232; <https://archive.org/details/in.ernet.dli.2015.53230>  
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## MAKING SIMPLE PATTERNS WITH FLOWERS

In making patterns, when we get our idea from flowers or leaves, we always have to leave out some of the details because they confuse the eye, and very fine work is only suitable for patterns seen quite close and where very rich ornament is necessary. Simple designs and simple colors are the most successful, and until we can draw very beautifully, we must not attempt anything elaborate.

The best way to get a good idea of the shape of the flower is to brush-work it in *neutral* tint—that is, to mix some brown, grey, or even black paint, and make the best copy we can of all the parts of the flowers.

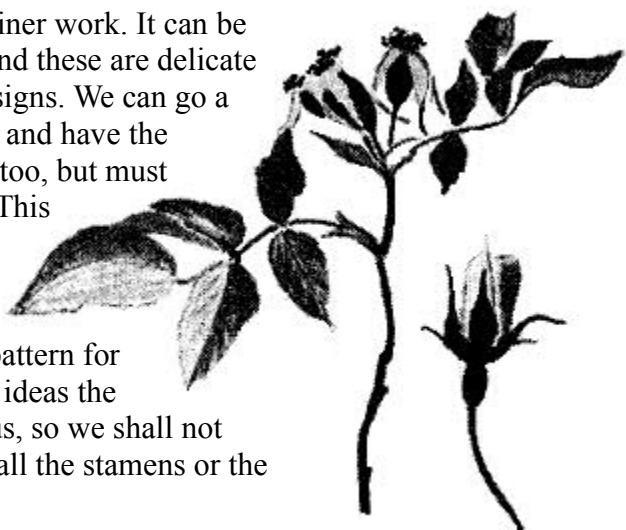
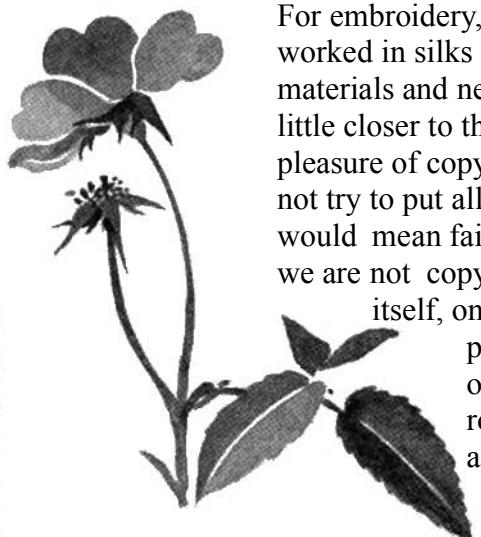
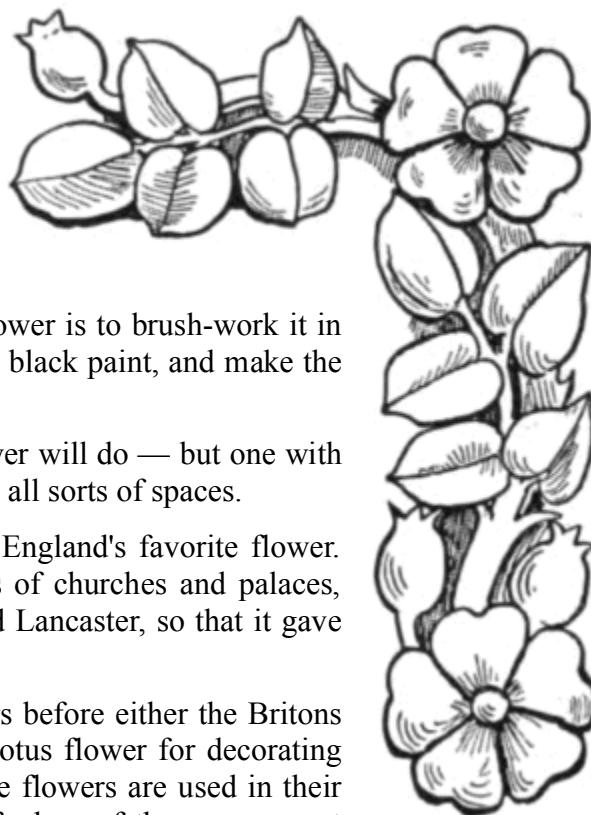
We will choose to-day some flower or leaf — any flower will do — but one with five petals is best, because it is so useful for decorating all sorts of spaces.

English children love the rose specially because it is England's favorite flower. It has been painted on shields, carved on the ceilings of churches and palaces, and it was worn as a badge by the Houses of York and Lancaster, so that it gave its name to the Wars of the Roses.

We hear often of the golden lilies of France, and, years before either the Britons or the French people existed, the Egyptians used the lotus flower for decorating their temples, their pottery, and their clothes. But these flowers are used in their very simplest forms; the delicate stamens and cut-leaf edges of the rose are not suitable for wood and stone-carvings, and the great secret of good designs is to suit the decoration to the material it is worked in.

Boys and girls who can carve and embroider can begin to make patterns for themselves now, and we will see what we can invent with a rose or any other flower as patterns, one for carving, and another for needlework. Suppose we have a frame to carve, we must have a pattern running all round, as the rose stem suits this style. We must have bold work, and we want contrast in all designs. The rose and its leaves will give us this. Of course, we are not going to copy the illustrations here, but invent for ourselves.

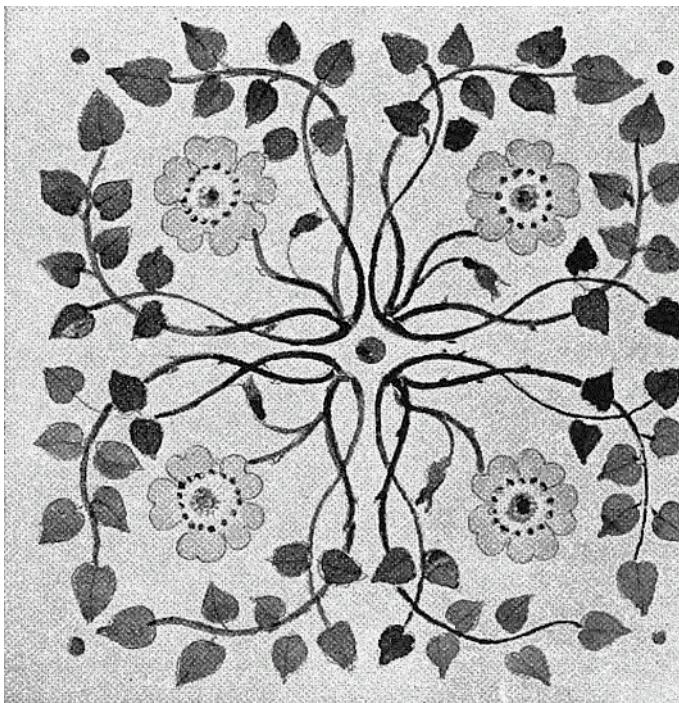
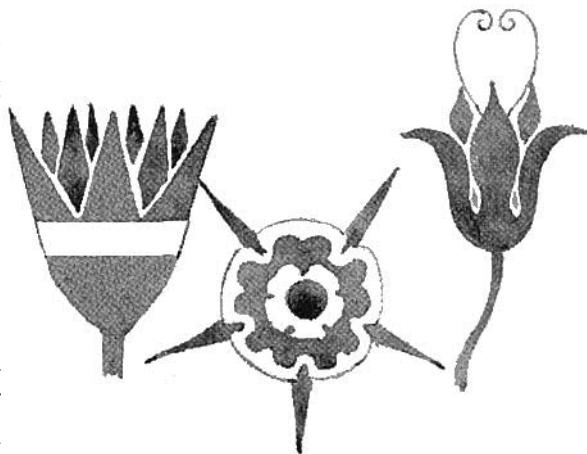
For embroidery, we can have finer work. It can be worked in silks or fine linen, and these are delicate materials and need delicate designs. We can go a little closer to the rose for this, and have the pleasure of copying the colors too, but must not try to put all the colors in. This would mean failure. Besides, we are not copying the rose itself, only making a pretty suitable pattern for our work out of ideas the rose has given us, so we shall not attempt to give all the stamens or the



veining of the leaves, but make our pattern flat and simple.

When we have sketched out the idea we can draw one corner very nicely, and use tracing paper for the other corners. Tracing paper can always be used in designing when we want to exactly what we have already drawn; but we must be very careful to fit the edges of the pattern together.

There is a paper called transfer paper which can be bought in three colors — red, blue, and black. When the drawing is finished, this is placed between it and the material, and the pattern traced with a blunt-pointed pencil or other instrument. Blue or black is best for wood, red for light-colored stuffs. There is also sold a white tracing cloth, which is useful for dark, smooth materials.



The cornflower is another very useful flower for designing, the thistle and the oak leaves are very suitable for carving, and we shall find it a help to model our designs in clay before we begin to carve them.

We can make covers for our sketch-books and blotters and other books, by painting on different colored linens. For this, the designs look best all in one or two colors, with a strong dark outline. If we want the pattern lighter than the background, we must use *Chinese White*. We can paint all the patterns white first, and afterwards, when it is quite dry, paint over it; or we can mix the color first, taking care to mix enough.

In most of our hobbies we find the need for patterns, and if we can paint our own designs, the pleasure in our work will be increased.

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## AN EASILY-MADE STENCIL PLATE

If we have a design or pattern which we should like to transfer to a book or sheet of paper and use the same pattern over and over again, we can do so by making a stencil plate in the following way, which, for outline designs, is very much simpler than the more elaborate stencil plates.

We must lay the drawing we wish to copy upon a sheet of thick paper, such as heavy weight drawing paper, and with drawing-pins fasten the two sheets together upon a table or drawing-board. Then with a pin or needle we must prick all over the outline of the design or picture, being very careful that we make the pinholes neat and clean and at fairly even intervals all over the lines.

It is essential that the paper and the picture from which we are making a stencil plate should be pinned down firmly to the drawing-board, and not allowed to move upon one another in the slightest degree while we are pricking the holes, or the outline will not be an exact copy of the picture we are tracing. Whether it is a flower, or a bird, or an ornamental design, it will, if the paper is allowed to slide about ever so little on the picture, be badly out of proportion. Now let us remove the

drawing-pins and take away the upper picture. We shall find that the clean sheet of paper has the outline of the pattern transferred to it in a series of little holes. To multiply the pattern in a book or upon other paper we have only to pin this perforated sheet down and dust it over with powdered charcoal, a bag of which may be bought at any oil and color shop. The charcoal should be put in a muslin bag and be shaken over the stencil, great care, of course, being taken that the stencil is properly fastened down.

The powdered charcoal will penetrate through the holes in the upper paper and the design will be transferred to the paper or book below. Then we can remove the stencil and ink in the design, or, if we so desire, color it with paint or crayons. The stencil plate can, of course, be used a great number of times; in fact, it will last for a very long time indeed if treated with ordinary care. If we find any difficulty in getting a piece of heavy drawing paper or other white paper that is stiff, we can, if we like, use a sheet of brown paper. This, if it is of a smooth nature, will do quite as well as the white, and, being tougher than ordinary white paper, will last very much longer.

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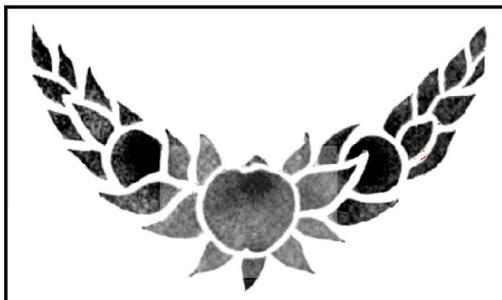
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## PAINTING WITH STENCILS

### HOW TO MAKE A BEAUTIFUL TABLECLOTH

It is possible, of course, to ornament a table-cover with all sorts beautiful work, but one of the simplest and most effective ways is to stencil a pattern to form a border. Stenciling is a type of decorative painting. It is used upon walls and ceilings as well as upon smaller things such as curtains, book-covers, dresses, cushions, and so on.



Festoon of apples and leaves used to decorate a lampshade

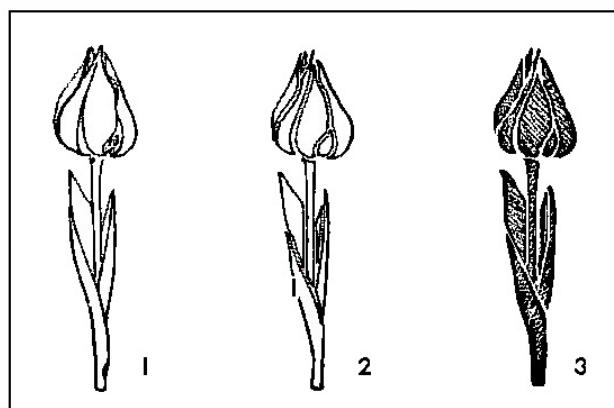
Many big buildings, like concert-halls and churches, are decorated inside entirely by stenciling, but it is also quite easy to make simple little patterns for borders, and with them to decorate little things of our own. But how is it done?

First of all we must understand what is meant by a "stencil plate." It is simply a piece of stiff paper with a pattern cut. The pattern is so arranged that, when the "plate" is laid on any piece of material, colors can be painted through the holes right on to the material, in the exact shape of the cut-out pattern. There are three great advantages in this "method of painting: The outline of the pattern is always very neat; the pattern itself can be repeated any number of times (or on any of the material) from the same late; and beautiful shaded effects can be obtained very easily.



Laurel-leaf curtain border

Now we are going to see how to make a stenciled border.



Preparing a stencil plate

Choose a simple flower — say, a tulip — and draw it care-fully on a piece of rather stout cartridge paper. Draw it as *simply* and *severely* as possible, leaving out all detail. It will look something like picture 1, and be about 4 inches long from top to bottom. Now go round the outline of each leaf and petal, as is shown in picture 2, enclosing each portion of leaf and petal in a separate space. When we have done this, and made all the lines between the spaces quite even in width, we must shade in each space with pencil-lines—picture 3 shows us how—as a guide to the next step.

Next, get a sharp pen-knife; lay the paper on a sheet of glass and carefully cut out each shaded-in piece, going round the outline with the point of the knife, and keeping the paper pressed firmly on the glass. Be very careful *not to cut beyond the shaded portion.*



#### How to make use of the veining in a leaf for "ties"

When each little piece is cut out, we have made our first stencil plate. But before we can use it we must get a half pint of varnish from the painter, and varnish and paint over both sides of the plate. The varnish will harden and prevent paint soaking into the plate and rotting it. When both sides are varnished we must hang it up to dry, either near the window or in the open air. Suspend it by a thin string loop put through a pinhole in one corner, and see that it does not touch anything, for it is now rather sticky. We must not use it till it is dry and hard.

The kind of brushes to use are short, round, stumpy ones of soft hog-hair; they can be purchased at most stores.

We can use ordinary artist's water-color paints in pans.



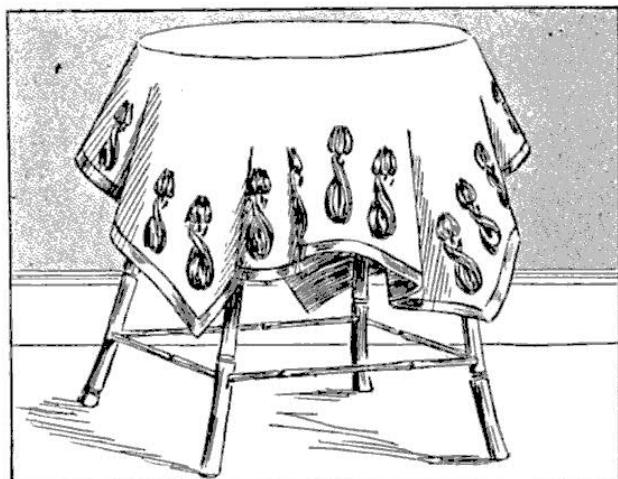
Now we must begin to think about the table-cover which we are going to make. Buy a piece of casement cotton, which can easily be bought at any dry goods store. Choose a soft green color, and cut it into a yard square. Straighten out one edge, and with drawing-pins fix it to a drawing-board or a flat table. Find the middle of the side (that is, 18 inches from the corner); on that point, and about 3 inches away from the edge of the cotton, lay the stencil plate quite straight. The stalk should point towards the edge and the flower inwards. Fix the plate in position *at the top* with two drawing-pins. Slightly moisten the paint in the pan, and rub the brush on it, then with a dabbing action go over all the holes forming the design. Choose another color (and another brush) for the leaves and stem,

and do those in the same way. Then from the bottom gently lift the plate a little way and peep underneath. We shall be able to see how it looks, and whether we have got our colors deep enough.

Here are some things that we must try to remember:

1. Be careful not to get the paint too wet. Never dip the brush in water, but always moisten the paint itself, then rub the brush on the paint.
2. Always paint with a succession of dabs. Do not use the brush as an ordinary house-painter does, or you will make a smear and spoil the edge of the pattern.
3. Obtain the shaded effect by dabbing more at the base of the tulip petals than at the tips. In choosing color, a deep yellow (almost an orange) shading into pale primrose for the flowers, and a dark green tipped with brown for the leaves, will look well.

Now we have to decide how close we want the next tulip to be, and make a small pencil-mark on our cotton, the necessary distance away. Space the remainder, along the side, with tiny pencil-marks as a guide. Unpin the plate, replace it over one of the guide-marks, and continue to paint. Probably we shall find that about nine tulips will space out well in a yard length—four on each side of the center one. When we have done the other sides and hemmed the edge, charming, well worth a deal more than it costs.



The stenciled tablecloth

If we keep our plate carefully pressed between the leaves of an old book, some other time we shall be able to use the design for something else — perhaps a border of tulips round a bedroom wall, or a single one to decorate a plain holland [a type of sturdy cotton fabric] book-cover. Of course it will be better to begin by using our plate on an old piece of stuff, or on a piece of paper, before actually working on the table-cover; then we shall learn how wet the paint should be, and how to dab properly. We might also experiment with a little shading from dark to light tones of color.

We must notice the stenciling used in any buildings which we visit, and have a good look at it; we shall soon learn to detect it by the separateness of each little bit formed by the cutting out. Of course, if each little piece were not separate the design would not hold together in the plate. The pieces which are left between the cut-

out portions are called "ties." We must always pay great attention to them when we make a new pattern.

There are many ways of using stencils and making elaborate and beautiful patterns with them. Sometimes one is used over another, the very big ones being made of tin or sheet copper. But these are very difficult to make, for they require the skill of an artist. Nevertheless, if we follow these directions we shall soon be able to make many useful and beautiful little patterns for ourselves, which will come in useful just now when we are beginning to think about the making of our Christmas presents. When once the principles have been grasped, it is no more difficult to decorate a wall with many impressions of a plate, arranged as a frieze, than to make one Impression on a book-cover.

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